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Australian Garden HISTORY



Journal of the Australian Garden History Society

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FRONT COVERBotanical illustration,
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The AGHS was formed in 1980 and in fifteen years has achieved much. Now is the time to take the next step forward and assert our presence in the community in these changing times. Have you ever asked yourself where the Australian Garden History Society is heading? and what is our purpose? What is our relevance in this last decade of the twentieth century and how should we be positioning ourselves for the next millennium?

The Victorian branch has been soul-searching and attempting to answer some of these questions this year. After much discussion we have formulated an outline of our vision for the future. This mission statement is a concise document set out in a standard business format, using familiar terms of reference for its headings: Vision, Mission, Strategy and Objectives.

The overriding Vision statement is:

That by the turn of the century, we will be known as the leading society promoting and improving the conservation of culturally significant gardens, parks and landscape. We will have a strong and active membership, a high profile and a reputation for professionalism.

We see that the Victorian branch's role is:

Through our membership to promote and improve the conservation of culturally significant gardens, parks and landscapes.

To achieve this, we will PROMOTE conservation through education, social activities, public profile and the experience and enjoyment of heritage landscapes. We will IMPROVE conservation through research, student support, funding of conservation projects, advice, physical maintenance and the encouragement of the use of and adherence to the Australia ICOMOS Burra Charter.

Copies of the concise document which the Victorian Branch has produced has been circulated to all Victorian members. The National Management Committee has endorsed this document and recommended that all branches consider its value for their local situation.

One illustration of how we can contribute is the issue of historical park management. There are considerable changes taking place in our economic environment, which are coined in such terms as 'user pays', 'local government amalgamation', 'financial independence', 'competitive tendering' etc. The resultant changes in management hold great potential, however they may also threaten the continued integrity of many of our public gardens. It is important that we raise our profile and work together with these new managers as they assume responsibility of many of our public places.

The Garden History Society in the UK has proudly announced in its current newsletter that in 1995, thirty years after the its founding, the Society has achieved a new official status. From June 1995 it has become a statutory consultee. Planning authorities will be required to consult the GHS on all matters concerning the conservation of historic parks and gardens. They have earned this status. We in Australia must earn a similar status and accept the responsibility of a shared custodial role for our culturally significant landscapes. Plans such as our mission statement will be instrumental in working towards this status.

Support of private gardens is another role that the AGHS has and can continue to respond to. We can do much to support owners of private gardens. These gardens are also a major part of our heritage.

We also recognise that there must be a balance between the social, educational and conservation activities to meet the objectives we have set ourselves for the next decade.

It is an exciting time and I hope we can accept with enthusiasm the challenges we are now presented with. The important question to all members is 'How can each of us contribute to our future?'

- 1 Definition 'Cultural significance', as defined by Article 1 of the Australia ICOMOS Burra Charter, means 'aesthetic, historic, scientific or social value for past, present or future generations'.

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The Australian Garden History Society was formed in 1980 to bring together those with an interest in the various aspects of garden history – horticulture, landscape design, architecture and related subjects. Its prime concern is to promote interest and research into historic gardens as a major component of the National Estate. It aims to look at garden making in a wide historic, literary, artistic and scientific context.

The editorial content of articles, or the products and services advertised in this journal, do not necessarily imply their endorsement by the Australian Garden History Society.

THE LANGUAGE OF GARDENERS

by CAROLINE DAVIES

For the past 20 years I have been addicted to gardening, but long before that I discovered books. As a child, I travelled the world because my father was in the British Army. My parents supplemented an erratic education with their personal input as we moved from Africa to Germany...to Hong Kong...to Norway. My brother and I had French and Greek lessons with my mother, as well as long laborious sessions at the piano, while my father found time to teach us poetry and algebra and how to love nature. He also let us run free in his extensive library which, miraculously, was transported from place to place.

All through childhood, stability was associated with life in England and this, in turn, was linked with my earliest appreciation of horticulture. Any time between army postings was spent with my father's family in Devon. The imposing grey house at the top of the hill had been altered over the centuries: after a fire in Elizabethan times and later to follow the fashions of the Victorian era, but I used to think the walled garden had remained the same for hundreds of years. I welcomed the certainty of the espaliered peach trees bearing fruit on the warm brick walls, the rows of raspberries, gooseberries and currants, abundant crops of vegetables and the wide borders of picking flowers for the house.

Part of the ritual of coming to stay involved finding the key in its hiding place and unlocking the massive garden door. Each season was different. In autumn, the rioting pink of Michaelmas daisies would make me pause, a picture to be carried thousands of miles away until the next visit. For this reason, *The Secret Garden* by Frances Hodgson Burnett has always had a special significance for me. When my son was young, I introduced him to this story, but in Melbourne it did not hold the same magic. By this time, too, the walled garden was a wilderness.

When my parents bought a home in England we had our own garden. The 'Lutyens' house in Surrey had formal terraces, a sunken garden, a wild woodland area and a vegetable garden. A book frequently consulted was *The Ideal Garden* by H.H. Thomas which had belonged to my grandfather. My early fascination was for a photograph of the author, a smartly attired gentleman with a Panama hat, dwarfed by a *Yucca gloriosa*. Years later I appreciated his philosophy when I embarked on a

garden of my own in Melbourne, re-reading the first chapter entitled 'The Ogre of Dogmatism'. Thomas contributed to my wariness of so-called experts, warning that an emphasis on man-made rules can destroy the sheer pleasure of gardening. These sentiments would be echoed by many of the garden-writers I subsequently admired.

In the seventies, the horticultural renaissance was still before us and the selection of gardening books very limited. My first garden in Melbourne was run-down and neglected and I was a novice gardener. In search for a 'how to' book at the local library, I was drawn to Vita Sackville-West's *Garden Book*. I had first been exposed to Miss Sackville-West's writing in the sixties on a trip around Australia with two friends, one of whom was a relation of hers.

I was not particularly impressed by the novels, but as the Ford Cortina GT in which we were travelling was ill-equipped for dirt roads, we spent many idle days awaiting shock absorbers in out-of-the-way places and I soon ran out of reading matter. A seemingly endless collection of Sackville-West books, supplied me by her kinsman was better than nothing and also led to spirited, if somewhat incongruous discussions on the writer's obsession with Knole and her ancestry, as we camped at Camooweal, Tennant Creek or Darwin.

The familiar name drew me to the *Garden Book*, but its contents were to have the most profound influence on the way I garden. The anthology of articles Miss Sackville-West contributed to *The Observer* from 1947-1961, a year before she died, reveal

her passion for gardening in a conversational, sometimes romantic, but immensely practical way. I had acquired the sort of garden where many of her suggestions were already in evidence. Every patch of ground was covered with a profusion of self-seeded plants, while strong climbers had freedom to spread, typified by the *Jasminum polyanthum* which had wound its way through the dark foliage of a tall holly tree. This was the basis of many a domestic argument with my constant retort, 'But Vita says you should grow climbers through trees...'

His affection for foxgloves first drew me to the writing of Beverley Nichols, even though in *Down the Garden Path*, he confessed to liking them more than he liked many women. I had inherited a garden full of foxgloves, long before the 'cottage garden' was in vogue in Melbourne, and, at that time, these flowers were not available in nurseries. This corresponded with Nichols' surprise that he was the only person growing them in London during the thirties. In the same book, he



Caroline Davies amongst her foxgloves – an interest in common with writer Beverley Nichols.

explained why 'ownership' was so important in creating a real gardener, described the exultation associated with growing flowers from seed, and with waspish tongue, warned against a variety of 'garden enemies' of the human kind.

In more gentle fashion, Margery Fish communicated her talent for grouping plants in an uncontrived way. Her belief that Nature's planting was often better than our own was qualified by her understanding that you only get out of gardening 'as much as you put in'. I have derived equal pleasure from *A Flower for Every Day, We Made a Garden*, and the book written about Mrs Fish by Susan Chivers and Suzanne Woloszynska which traces the influences on her approach to gardening. *The Cottage Garden* is beautifully illustrated with photographs depicting every season at East Lambrook Manor.

In Margery Fish's library were books by William Robinson, a writer I came to read after one of my first meetings with Tommy Garnett, when I interviewed him for a magazine article on the Garden of St. Erth. It was Tommy who told me of Robinson's dictum that a garden 'should grow out of its site' and that the only time for a plan on paper was after it had fully evolved. After this meeting, I persuaded a publisher friend to track down Robinson's *The Wild Garden*, then *The English Flower Garden*, which Harry Roberts described in *The Englishman's Country* as the most important work on gardening 'since the time of Parkinson'.

Apart from books, it was articles in *The Age* which gave me inspiration in my early gardening days. Tommy Garnett's weekly column 'From the Country', which I still refer to in my copy of *Stumbling on Melons*, introduced me to the splendid *Clematis armandii*, preparing me to wait for the flowers. It also began my interest in native birds and plants and led me to native gardens such as Kwarra in the Dandenongs.

Susan Irvine was another writer I discovered through *The Age*. The first article I cut out related to growing rambling roses through trees. I derive a great deal of stimulation from Peter Beales' rose books, but in Susan's case she is writing for Australian conditions in a most appealing way. I constantly refer to *A Hillside of Roses* to see how a particular rose fares in her Gisborne garden, to identify an Alister Clark variety (the appendix contains the first complete list) and to refresh my memory on the multitude of other plants she grows with the roses. Both Susan and Tommy first exposed me to Alister Clark (his daffodils as well as roses).

I am besotted by roses, collecting almost as many books on them as the plants themselves. Some years ago, I obtained from Switzerland an unusual little publication, *Oh My Own Rose* by Dr Ruth Borchard, which had been reviewed in *Australian Garden Journal*. The author inscribed it 'Hands across the sea – from one Rose-lover to another' and it has given me endless hours of pleasure. The subtitle is *The History and Symbolism of the Rose* and although a scholarly work with references to history, literature and religion, it is written with great feeling,

unravelling the relationship between roses, people and God through the ages.

In a similar vein is Judyth McLeod's *Our Heritage of Old Roses* which delights in the sheer beauty of old roses, drawing on the works of early herbalists to reveal their lore and legend. Another publication I constantly refer to for more practical advice is Trevor Nottle's *Growing Old Fashioned Roses in Australia and New Zealand*.

A book which led me to America's many fine garden-writers was *Exploring America's Gardens* by Joan Parry Dutton – an Englishwoman who initially came to see that vast continent through its gardens. She planned a six-month visit, but stayed, finally making her home in northern California.

Her travels still have a freshness and immediacy after innumerable readings. Through Parry Dutton, I discovered Lester Rowntree, a twentieth century plant-hunter in California – a 'spiritual descendant' of David Douglas. Rowntree, who lived to be 100, revelled in the remoteness and permanence of the deserts, chaparral and mountains, cultivating a special solitary relationship with the natural world, as revealed in *Hardy Californians*.

Helen Morgenthau Fox's *The Years in my Herb Garden* is one of the most battered books in my library, following years of constant use. There are no glossy photographs or lavish recipes, but Mrs Fox's extensive knowledge which was gleaned from half a century in the garden. She wrote her last book when she was close to eighty. Although written for American conditions, the practical information is relevant anywhere. Mrs Fox discusses some 350 herbs, which she grew herself, in a delightfully personal way, drawing on her correspondence with herb-growers all over the world, history, landscape design and her own impressive background in botany.

Literary criticism and plant catalogues seem a strange combination, but this was the legacy of Katharine S. White, Editor of the *New Yorker* for 34 years. Her garden articles which also appeared in that magazine, were collected in *Onward and Upward in the Garden* after her death. Opinionated – particularly when it came to what nurserymen were doing to the size of flowers – White not only gave her strong views on nursery catalogues, revealing her own joy to shop from them, but also explored the world of gardening literature, plants and people. No less important is E.B. White's introduction and moving tribute to his wife's absorption in planning her spring garden, close to the end of her life.

Before leaving America, I would like to mention Eleanor Perenyi who in *Green Thoughts: A Writer in the Garden* drew some thought-provoking conclusions on a woman's place in garden history. Almost in answer to her plea for a study on this subject was Dawn McLeod's well-researched *Down to Earth Woman*, which was published the following year, focusing on fifty women gardeners who have contributed to the evolution of British gardening.

In Australia, our literature often throws light on women and horticulture. I knew Mrs Spicer's dying request to her

But
Vita says
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climbers
through
trees

daughter to 'Water them geraniums', long before I read *Louisa* by Brian Matthews. Throughout this innovative biography are glimpses of the garden which Henry Lawson's mother struggled to maintain as she moved from one wasteland to another – undoubtedly the model for the short story. Mrs Rolf Boldrewood, who wrote *The Flower Garden in Australia, A Book for Ladies and Amateurs* in 1893, also made gardens wherever she went, and her work is an intriguing insight into social conventions of the time. Her writing was the 'bible' of Hal Porter's mother in the country. His lovely green-fingered cameo in *The Watcher on the Cast-Iron Balcony* is an antidote for the harsh portrayal of the bush in Barbara Baynton's short stories.

Beatrice Bligh in *Cherish the Earth* first introduced me to Louisa Meredith, who found relief from her insecure existence by taking rose cuttings and plants from one place to another. The same book led me to *A Voice From the Country* where Louisa Atkinson describes her plant-exploring activities in the 1860s and her enthusiasm for the native flora in the Kurradjong district of NSW. Tracking down books in second-hand bookshops is a pastime in itself, and an invaluable tool in my quest has been Victor Crittenden's *A History of Australian Gardening Books* and its bibliography covering books from 1860-1950. This publication – now almost as battered as my herb book, gives a fascinating picture of controversial individuals such as Daniel Bunce, inspiring the individual to find out more.

If space permitted, I could explain my admiration for Beth Chatto's books which describe gardening under the most adverse conditions...the succinct writing style of Anne Scott-James...the deep commitment to the formal garden of Sir Roy Strong which led him to dedicate a book in memory of 'all the gardens destroyed by Capability Brown'...the euphoria associated with reading sections of Reginald Farrer's *Rainbow Bridge*...

As I write this piece, I am shortly to leave my present garden – the third move in ten years. The book-cases are empty and waiting in our new house, and ideas are fermenting for the ultimate garden...

For details of Caroline Davies garden tours and historic walks: (03) 9882 4442 (phone and fax).

Just this month, I received the great news that I have been awarded a Winston Churchill Memorial Fellowship. I applied for the fellowship in February this year, and am very excited at the opportunity which I've been given.

So what is my project? My proposal to the Churchill Memorial stemmed from the belief that Australian gardens can really benefit from overseas practice in interpretation programs for historic gardens. The aim of the project is to investigate and assess methods for the interpretation of historic gardens which best enhance the public's experience of these heritage sites.

'Interpretation' is the way in which we communicate the meaning and significance of a garden to visitors. Part of our experience in visiting a garden might range from the sign on a garden's entrance or a simple brochure to the guided tour, on-site video or exhibition. Effective interpretation in a garden helps the visitor to better enjoy and understand why the garden is important.

My twelve week study tour will include a two week summer school program at York's Institute of Advanced Architectural Studies (where a Conservation of Historic Gardens, Parks and Landscapes course is also run). The rest of the project will concentrate on the investigation of interpretation programs and issues of historic gardens. I will be travelling through parts of England, the Netherlands, France and then to the east coast of the United States. My interaction will be with bodies like the National Trust and Garden History Society in England, and the National Park Service and SPNEA (Society for the Preservation of New England Antiquities) in America. I'd also be delighted to get input from readers who have contacts or suggestions which could help in planning the tour. (Please write to me at 4A Glenroy Road, Hawthorn, Victoria 3122 if you have any suggestions.)

I really want to encourage anyone who has an idea for a project bubbling away in the back of their mind, to think about applying for a Churchill Fellowship. The Trust is an excellent organisation to deal with and is very encouraging to all applicants. Age, profession or academic background is no restriction to applicants for a Fellowship – awards are granted on the merit of a project and on how it can best contribute to the community. Fellowships this year have ranged from the study of sailing for the disabled, to tuba playing, rescue helicopter techniques, and the production and marketing of shellfish.



NORFOLK ISLAND PINE *ARAUCARIA HETEROPHYLLA*

by ALLAN CORREY

Since the first settlement had to be self-sufficient, Captain Arthur Phillip brought from England seed and cuttings of economic plants only – cereals, fruit and vegetables. However, when the First Fleet called at Cape Town, oaks and myrtles were added. These, being ornamental species rather than food plants, are therefore generally recognised as being the first plants introduced into the colony for their purely decorative qualities. Both species would have been well known to the colonists and would very likely have been planted as reminders of 'Home'.

The first introduced species – one that would have been completely unfamiliar to the settlers – was the Norfolk Island pine, which soon became one of the most fashionable ornamental trees and was widely planted, first in private gardens and later in public parks and along beach fronts and coastal rivers. It appears in many of the early sketches and paintings of various localities in NSW, and, because of its striking appearance which contrasts strongly with other vegetation, it is very easily recognised. One of the best known of these illustrations is the 1828 water-colour by Augustus Earle, of Sydney's first Government House, in which a tall specimen is clearly visible. The Norfolk Island pine has continued to be a popular species and is still widely cultivated throughout Australia.

Endemic to Norfolk Island, the species was first observed by Captain James Cook (who called it a spruce pine) in 1774, on his second voyage of discovery. Cook thought the tall, tapering trunks would make excellent ships' masts, so Governor Phillip was instructed to establish a colony on the island in order to exploit this resource. As it turned out, it was found to be unsuitable for masts, since it is a softwood, although it has been used for interior joinery.

Lieutenant Philip Gidley King, who established a settlement on the island in March 1788, was impressed by the stately forests of 'pines' and sent seedlings back to the colony at Port Jackson. Later, as Governor of NSW from 1800 to 1807, King and the botanist George Caley established an important collection of living plants at Government House, Parramatta, and no doubt Norfolk Island pines were included.

Living plants were also sent to Sir Joseph Banks at Kew in 1793, and the species soon became popular as a conservatory and stovehouse plant in gardens throughout Britain and Europe. John Claudius Loudon, in *Arboretum et Fruticetum Britannicum* (1844) wrote, 'The plant is not uncommon in green-house collections, in most of which, in a few years, it grows as high as the roof will admit. One at Kew, which was at one time the largest in the country, was tried in the open air, and died the first winter'.

While it can be assumed that specimens of Norfolk Island pine were growing in various locations around Port Jackson and across the Cumberland Plain by 1800, the first conclusive documentary evidence of definite plants dates from 1812. In *The Royal Botanic Gardens, Sydney, A History 1816-1985*, Lionel Gilbert states that the overseer, Nicholas Flood planted several Norfolk Island pines somewhere in the Domain in that year and, in 1814, Dr D'Arcy Wentworth, who had been surgeon on Norfolk Island, donated a seedling of the same species, and this was planted at the intended entrance to the new Government Garden at Farm Cove. Governor Lachlan Macquarie and his aide, Major Henry Antill are also thought to have planted Norfolk Island pines in the vicinity of the creek when the Botanic Gardens were officially commenced in 1816. One of these specimens was the much cele-

NORFOLK ISLAND PINE, *ARAUCARIA HETEROPHYLLA* (SYN. *A. EXCELSA*)

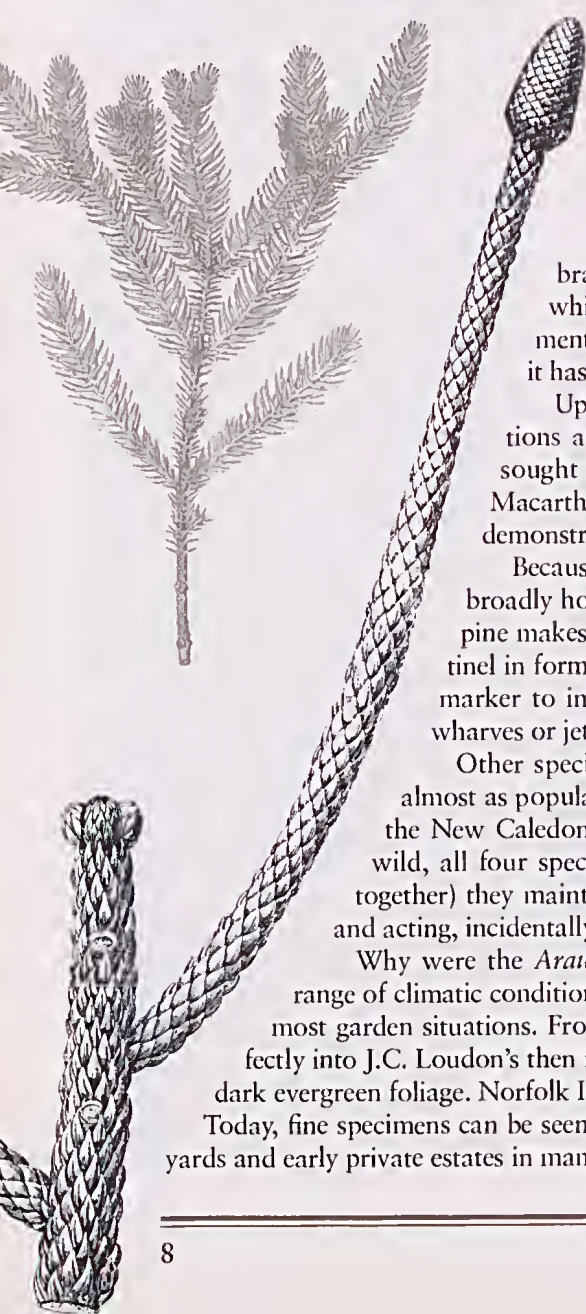
Family *Araucariaceae*

Araucaria: Named after the Araucani Indians of central Chile in whose area the first named species, *A. araucana* (syn. *A. imbricata*), monkey puzzle pine, grows.

heterophylla: With leaves of more than one shape.
excelsa: Tall.

- Endemic to Norfolk Island, but now widely cultivated.
- Very adaptable to a wide range of climatic and soil conditions from exposed seaside to dry inland.
- Tall, symmetrical, ever-green conifer which can reach a height of 60 metres.
- Slow growing at first, wind-firm, salt tolerant but frost sensitive, long-lived to over 100 years.
- Single tapering trunk, branches widely spaced in horizontal, regular whorls. Leaves of two types: 5-10mm long, spreading on the younger shoots, overlapping on the older. Male cones 2-4cm long, female cones 7-10cm diameter sometimes wider than long. Female cones take 18 months to mature; heavy coning is intermittent, occurring every 3-5 years.
- Easily propagated at any time of year from fresh seed collected as cones mature; seed scales are laid flat, lightly covered and kept moist under glass.
- The Wollemi pine, a new genus discovered in the Blue Mountains Wollemi National Park in 1994, is also a member of the family *Araucariaceae*.





brated Wishing Tree on the Main Walk in the Gardens. It became a giant tree which fascinated visitors, but, for safety reasons, was removed in 1945. A replacement Wishing Tree was planted north of Macquarie's Wall in 1935, but in 60 years, it has not matched the stature of its predecessor.

Up until 1836, the Botanic Gardens Nursery distributed plants to public institutions and private landowners, and the Norfolk Island pine would have been greatly sought after. The species is listed, under the synonym *A. excelsa*, in all of William Macarthur's Camden Park Nursery Catalogues of 1843, 1845, 1850 and 1857, which demonstrates it was then available commercially.

Because of its tall, straight form and very symmetrical habit with the lower branches broadly horizontal and the upper ones tapering to the top of the trunk, the Norfolk Island pine makes a fine specimen and avenue tree. It has been planted extensively as a single sentinel in formal avenues and often in pairs to frame a view, but it was also planted as a visual marker to indicate the entrance to river mouths or to show ships' masters the location of wharves or jetties.

Other species of the genus *Araucaria* were later introduced into the colony and became almost as popular. These were hoop pines, *A. cunninghamii*, bunya bunya pines, *A. bidwillii* and the New Caledonian pine, *A. columnaris*. All are listed in the Camden Park Catalogues. In the wild, all four species occur as rainforest emergents, and in cultivation (they were often planted together) they maintain the same habit and can be seen towering above the surrounding vegetation and acting, incidentally, as excellent indicators of early garden sites.

Why were the *Araucarias* so popular with colonial gardeners? Obviously, adaptability to a wide range of climatic conditions, from exposed seaside to dry inland, made all species a very reliable choice for most garden situations. From a design point of view, these tall, symmetrical, dark green conifers fitted perfectly into J.C. Loudon's then fashionable Gardenesque style with its emphasis on geometry, specimen trees and dark evergreen foliage. Norfolk Island pine must have seemed tailor-made for this role.

Today, fine specimens can be seen in major botanic gardens, large municipal parks, public cemeteries, old churchyards and early private estates in many districts throughout Australia.

GARDEN PROFILE

PIGEON HILL, BURNIE, TASMANIA

by FAIRIE NIELSEN

I came to Pigeon Hill newly married, my husband being a mining engineer. Having lived in various harsher parts of Australia and Fiji, he had taken up a position with the Paper Mills at Burnie. Falling in love with Tasmania – the scenery, the forests and the fly fishing, he had purchased a small acreage on which to build a home. A small cottage already on the place was made habitable and he then cleared a few acres around it. The rest was, more or less, in a virgin state, complete with well known weeds including blackberries, buzzies, thistles, also logs, boulders and other hidden delights such as cast-off stoves, old baths and other ironmongery, all discreetly hidden under the blackberries! Two years later, after various delays, the house was completed and surrounded by the usual heaps of builders' rubbish.

Having finally cleared all that away and acquired two children, I set about planting my first, very own garden. Up went the fence, an engineer's delight – masses of concrete but netted all the way round and built to last forever. Being young and energetic, I started-in with a will to establish the lawns. Establishing anything level or straight with an engineer breathing down your neck is no mean feat. No-one spent more time raking and re-raking that wretched lawn than I did.

I got out the catalogues and spent hours pouring over all the delights advertised in such glowing terms. In those days, most of our trees and shrubs came from the mainland. Many of the magazines featured rhododendrons with marvellous pictures to accompany the text. I started with a dozen of those, the gift of my mother, a birthday present she said. I had so many birthdays in those first years as she encouraged me with gifts of trees and shrubs.

I established the area around the house in the first five years. Everything grew wonderfully well, so well that I was embarrassed to find that I had planted everything far too close together, and my mistakes were apparent every time I looked out the window. At the same time as the house garden was being established, I was investigating a small gully alongside the house garden at the bottom of which was a small creek. With the aid of a fern hook and a great deal of energy I slashed my way through the undergrowth and uncovered the creek. Finally I burnt it, a mistake which I never repeated. Having finally cleared the area, we planted it with European

The name Pigeon Hill appears on the very first maps of Northern Tasmania. A survey team left Burnie to explore inland for the VDL Company in the hope of finding pasture for stock. On the second day they reached an elevation of 640 feet and camped for the night in thick forests of blackwood and myrtle, and because of the large flocks of bronze-winged pigeons they called the site Pigeon Hill. I am glad to say the bronze-wings are still here and are quite tame. They feed on the wattle seed and the seed from the laburnums in the garden.



ABOVE: Entrance to Pigeon Hill through trimmed cypress hedge and line of silver birch. BELOW: Among Fairie's collection of 200 rhododendrons or at least 25 types of rhododendron... 'they grow like weeds here'.





ABOVE. Scillas and hellebores have naturalised under a magnificent copper beech at the front of the house. BELOW. Fairie Nielsen.



trees – oaks, ash, beech, birch and conifers. Each had to be individually protected with four steel posts and netting, a very expensive and time consuming exercise. I had to water those trees by hand for three years, but am glad to say I did not lose one. A few years later I underplanted with bluebells and daffodils. They are now thirty odd years old, the leaves keep the weeds down, and apart from tidying up and cutting back occasionally, the area looks after itself. Recently I have added to the gully some special trees, the *Davidias*, the *Nyssas* and the love of my life, the Serbian spruce.

Spurred on by success, I moved further down the creek and found all sorts of delights, waterfalls, big rocks, natural stone cliffs, man ferns and an abundance of marvellous soil, as well as blackberries and nettles well over twelve feet high, and fire weed in abundance. This time I used ordinary secateurs very slowly and thoroughly, and I still do, in spite of being introduced to Round-up and Brush-off, which I use for other purposes. Because rhododendrons do so well here and because the possums and wallabies do not worry them I have used them a lot in the gullies. To shade and shelter them I used birches, ginkgo, *Cornus* and maples and all sorts of natives – leatherwoods, myrtles and the New Zealand *Nothofagus*.

By this time, the main house garden had become overcrowded and I needed more space. I persuaded my long suffering son to move the fence, thinking this would be a Saturday afternoon's job. It actually took the whole of the September school holidays. It rained every day and not only did we

move the fence and the concrete posts with the aid of a hoist on the back of the tractor, we managed to dig up most of the drive and all the water system! Needless to say, this was the time everyone chose to visit!

Great was the mess but out of chaos comes order in time, and eventually a new fence was erected, the gravel relaid and the water system back in order. My many friends told me I was quite mad – they still do. Now I am ready to move the fence again!

Pigeon Hill is 154 hectares, small, fertile and steep. Half of the property is native bush with the Emu River at the bottom and no less than nine small streams which all rise and end on the property. Being such a steep site, it means that mechanical aids can't be used and everything has to be done by hand.

Ten years ago we had a mini-tornado which brought down 17 huge trees all in the space of three minutes. This opened up a whole new vista. I threw caution to the wind and got a tree feller in to take out all the old huge black wattles. We had to leave many of them where they fell as the gullies are too steep, for us anyway. We did drag many out and cut them up for firewood and used some for terracing. The paddock next door to all this activity looked like a fire merchants yard for some years, and the whole gully was known by the family as Hiroshima.

On the shaded side of the gully, I have planted plants such as magnolias, cherries, *Malus* and maples. The other more difficult side which faces the afternoon and autumn sun, I am hoping to establish strong and tougher trees, the *parrotias*, birches, berberis and maples underplanted with heaths and heathers. I planted 40 birch (*Betula jacquemontii*) with their wonderful white trunks as a backdrop, however the possums have murdered them and spoiled the lovely slender white trunks. This is the one part of the garden that I am really struggling with.

But again, it was a whole new world. The blackberries got bigger and better as I proceeded down the valley, but I had become an expert by now in dealing with that and I was not at all put off. I uncovered a beautiful waterfall. It took nearly two years to cut my way into and around that, and only two years ago I planted our native myrtle on one side of the waterfall to stop landslide movement and golden scented *Azalea luteum* on the other side.

For me, working in the garden is a constant joy, and I get enormous pleasure from working in it. My favourite trees are still the *Nothofagus*, the *Nyssa*, the Serbian spruce, and for sheer all-round performance, the birches – all of them. Two years ago we put in another long box hedge and a *Carpinus* hedge – both are doing well and are due for their first light trim this year. I also planted a line of Canadian scarlet maples which are quite slow and are not yet showing the colour I had hoped for.

There is still a lot to do, but as always it is a challenge and I never tire from working out there. I have never been able to work from a plan on paper and many of my plants have been moved several times until I feel I have them in the right place or they get too big to move. I have learned such a lot over the years from friends and reading and that best teacher of all, bitter experience. Now, 50 years down the track, I feel I am just beginning to know a little about gardening. I wish I had known 30 years ago all I have learned throughout the years.

WISTERIAS: A COMPREHENSIVE GUIDE

by Peter Valder, *Florilegium*, Balmain, 1995

ISBN 0646 220497 RRP \$45.00

review by RICHARD CLOUGH

The garden at Nooroo, Mount Wilson, is well known to many members of the Australian Garden History Society, being one of the first there to be opened regularly to the public. This enabled visitors to return and experience the seasonal changes in the predominantly northern hemisphere plants growing there. Spring, when the wisterias flowered, was always one of the most popular times. This was also the time when some of the most attractive photographs of the garden were taken, and these, appearing in various books and magazines made it well known to others who had not been able to go there and see it for themselves. One of the most popular of these illustrations is on the back cover of this issue with the summer house framed by the wisteria pergola.

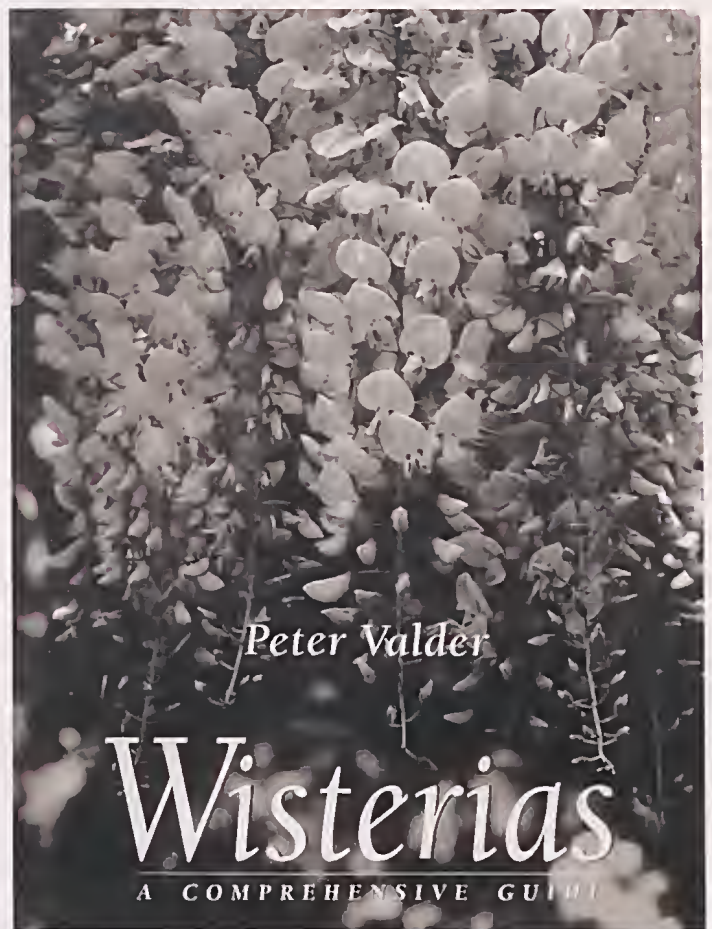
With wisterias playing such a significant role in the planting scheme at Nooroo, it is not surprising that Peter Valder, who guided the development of Nooroo for so long, has a long standing interest in those plants. No longer having the pleasure and the worry of looking after the garden, he has, fortunately for us, channelled this interest into writing about them. The outcome, this book, is a clear indication of just how thorough and painstaking his absorption in them has been.

The wisterias commonly grown in gardens today belong to that important group of plants cultivated for centuries in the gardens of China and Japan and introduced to the west around two hundred years ago. The literature devoted to some of these, camellias for instance, is both extensive and repetitive. It comes as a surprise to learn that this is the first monograph devoted to this genus in any European language.

In view of this, it is fortunate that he has the knowledge to deal equally with both scientific and horticultural aspects of the subject, producing an account that he says is deliberately arranged so that readers may easily avoid sections they find uninteresting. Anyone doing this however, is likely to miss some of the wry humour or personal anecdotes that turn up unexpectedly, making this a delightful book to read.

While reviewing all the species of wisteria that have been described from time to time, Peter Valder, having studied them as they occur in the wild and in the countries where they were first introduced into gardens, suggests that there may in fact only be five species, two from eastern North America, one from China and two from Japan. Plants formerly placed in *Wisteria* and now included in other genera, such as the climber from the rainforests of northern NSW and Queensland named *Wistaria megasperma* by Ferdinand von Mueller, are also discussed.

A great deal of space is devoted to the large number of cultivars that have been named and listed. Many of these have been grown for ages in Chinese and Japanese gardens, others have been produced more recently in other countries to which wisterias have been taken, some of these enjoyed a brief period of popularity before disappearing while others are only now being promoted.



Having visited many nurseries and gardens where they are grown, making observations on the spot and taking most of the photographs that contribute so much to the book's value, he relates his descriptions and illustrations to identifiable plants and makes clear how far he is able to support claims made by others about them. As with other genera introduced from eastern gardens, establishing names for cultivars has proved to be a formidable task, confusion being rife. One of his stated aims in writing this book was to try to sort out some of this confusion, and if his recommendations gain acceptance the situation will be greatly improved.

For many years, as von Mueller's name *Wistaria megasperma* shows, there have been two strongly held views on how the name of the genus should be spelt. This is examined thoroughly and now hopefully the correctness of that word in the book's title will no longer be challenged.

While clearly this is a valuable book for gardeners, for those interested in garden history it has a special appeal. The history of each species and cultivar is given. And this, happily, is done from an Australian point of view relating these plants to their place in the development of our gardens.

It is worth remembering when next you see a plant of the violet Chinese Wisteria in flower, that Alexander McLeay, who played a small part in the introduction of this, the first wisteria to reach Europe from Asia, was also responsible for bringing it to Australia. Also that the plant you are admiring has almost certainly descended by vegetative reproduction from the original introductions brought to England in 1816 and to Australia a few years later.

interview by PATRICE NEWELL

This interview with Patron of the Australian Garden History Society, Lady Law-Smith took place along the shady pathways of Bolobek in November 1991. Soon after, Bolobek was sold.

Do you remember when you became a serious gardener?

Do you mean 'gardening in the mind' or hands on approach?

The hands on approach to start with.

Well, I suppose that happened after the war when we went to live in the country and there wasn't very much time then, but that was when I seriously got down to the job of gardening.

What about the 'gardening of the mind'?

Who knows where the first inspiration starts, but I suppose my first awareness of actually planting anything was when our beloved dog was shot by a neighbour for taking his fowls, and he was buried in a part of our garden. The gardener gave me some seeds and seedlings to plant there and they were the first things I can remember actually tending and I must say that whole episode improved my relationship with the gardener which before hadn't been very good.

A strange beginning. Has gardening become your main creative pursuit in life?

No, not completely. The other pursuit which I have been able to indulge in in an amateurish way is botanical illustration. I had always been fascinated with the beautiful illustrations in books, throughout history, of the portrayal of plants in nature. I only really wanted to paint the species, which I regard as having a grace and poise that the hybrids do not have. When you paint a flower, you get very analytical over the composition of its stems and leaves and the whole form of it, and I think painting has helped me to analyse plants very closely and to choose those I want to grow and those I do not want to grow. I also needed to listen to music as I worked.

Well that's certainly approaching a subject from a different angle, because you are really seeing things in intricate detail.

Yes, I think it makes you all the more aware of the absolute wonder of nature of which we are all surrounded.

How did you begin to grasp botany? It's such a complex area.

Well I was tremendously helped by two people to whom I owe a great debt. One was Jean Galbraith. I approached the University to see if they would take me in a Botany course and they recommended Jean Galbraith who gave me correspondence lessons many years ago and these were a tremendous help. Then, when I moved to Bolobek and time was more for my own choosing, I had a few painting lessons from Paul Jones who lived in Sydney and he helped me enormously. He first looked at my work and told me to go away for a year and do nothing but drawing, which I did. He told me to forget my box of colours and just concentrate on getting my drawing right. I had about six lessons from him and without that I think I would have wasted years in experimentation.

So do you also see the garden as art? Not just the painting of the garden but the garden itself as art?

Yes, I do see it as an art. Those who respond to nature, such as the poet who receives the inspiration for lyrical expression – the painter, with what he chooses to reflect, and the composer whose music creates harmony. Is that not what a garden is all about? The gardener has a wealth of colours and forms at his disposal, that a lyrical, harmonious work of art can be created, perhaps unconsciously, by grouping together the things you love.

Has the motive been for your own pleasure or is it to achieve a more sociable purpose?

I think it's been a complete self-indulgence. Not for any peer approval or anything like that, but for the very happy outcome of the friendships that have resulted from the common interest



BARBARA STRANGE

in nature. You meet people who you know instinctively are interested in what you are, and so do away with formalities. You're immediately on common ground and this wonderful sharing of the joy in gardening is just the most wonderful warming experience.

Would you say most of the thinking about your gardening has gone into the design or the plant selection?

Firstly my thought was for the design because the design and structure is tremendously important. It was like learning to draw flowers. I had to get the foundation, the drawing right and likewise with the garden, then the addition of the plantings softens those hard lines with which formality would be cold and stark. I think you must start with the design first.

Did you also think the design would outlive you?

I really believe we're really only caretakers while we're here. I would never expect the garden to stay the same. I think that is the nice part about human nature – we all have tastes and preferences and it would be a pity if we all liked the same things.

Most of the plants in the garden are exotic.

It wasn't a deliberate doing. I love the native bushland with the underplanting that it has, but I didn't want to have them in the garden because seasonally they do not exhibit the same differences. The metamorphosis that takes place here in the spring wouldn't happen in a native garden.

Would you say that the garden has achieved its aims?

Recalling a broadcast I heard recently – an interview with José

Carreras in which he was asked which did he consider his best performance and he answered, 'That is yet to come.' I think that would be my answer about our garden. No garden ever stays static. It is always moving, trees mature, grow old and have to be replaced, also a gardener is forever trying to match your work to your dream.

Has it been a chore opening your garden to the public?

It is always a lot of work as you want your garden to be seen in the best possible light, like your children I suppose. It's all about sharing and

communication.

If the works of musicians weren't played, if authors' books not published, there would be no communication. We would lack ideas. Life is all about sharing and communication and that is tremendously important. And I suppose another aspect is providing funds for certain charities which made it worthwhile.

When you were creating your garden, do you think you were trying to be original? Was originality a concept that was in your thoughts?

No, that's something that never entered into my thinking. I just wanted to plant the things I loved to look at, to grow and draw. There was no other motive than that.

In your last book you talk about the designing of rooms and the different moods achieved within those different rooms. Is the garden to you something like walking into those rooms and feeling the enclosure, or do you also step outside the garden and view it from the outside looking in? Is it a one-way vision?

No, I think its the intimacy of each section of the garden that gives to me a different mood. Especially the apple walk when in October the apples are flowering. That is a very special place in my memory. It was Spinoza who said 'Nature abhors a vacuum'. When I went to Bolobek there was a vacuum to be filled and that's what the healing powers of nature did for me. Spinoza also said 'Nothing exists from whose nature some effect does not follow' and for me gardening has provided the most wonderful inspiration and happiness.



Narcissus pseudonarcissus from *The Uncommon Garden* by Joan Law-Smith.



Narayoko pseudonarcissus



GLADESVILLE HOSPITAL NSW

by MICHAEL BOGLE

The Bush House is part of a terraced nineteenth century garden complex containing the remains of a glasshouse and a lavatory located in the grounds of the Gladesville Hospital, South Campus (once known as the Lunatic Asylum).¹

This unique building has been described at different times as a Victorian garden folly, a guest house, bush house, tool house, gardener's store and a half-way house for patients at the Gladesville Hospital. Bush House is its most consistent name on contemporary maps and plans.

The elevated site for the Bush House overlooks Looking Glass Bay, between Looking Glass Point and Bedlam Point on the western reaches of Sydney Harbour where it meets the Parramatta River. A map in the Mitchell Library shows this bay as almost circular.² A late nineteenth century reclamation project filled in a portion of the bay and destroyed its original form.

An 1885 map discovered by the 'Draft Conservation Analysis and Guidelines' researchers shows the Bush House surrounded by terraced rose gardens that follow the landfall of the area along the shore.³

The Bush House then reappears in a mid-twentieth century plan of Gladesville Hospital and it reveals that the rose garden had vanished and native bush reclaimed the site. The shoreline had been given over to a 'burning tip'.⁴

While the contract architectural researchers, Clive Lucas, Stapleton and Partners, are sure that the Bush House and some of its surroundings such as a gardener's cottage and a vineyard belong to the 1870s, there is not enough information to integrate these structures into a coherent 1870s garden plan, philosophy or theme. While the Colonial Architect of the era was James Barnet (serving from 1862-1890) and his office would have been responsible for the building's construction, it is very much out of character for the Government Architect's office.

Perhaps the impulse for the structure came from within the Gladesville Hospital? Doctor Frederick Norton Manning, the Superintendent of the Gladesville Hospital after 1868, believed in the healing powers of nature and introduced animals and gardening as curatives. Sue Rosen P/L, the contract historians for the Draft Gladesville Hospital project, discovered a number of donations of plant material to the Hospital from the Royal Botanic Gardens, Sydney, during this 1870s garden build-up.⁵

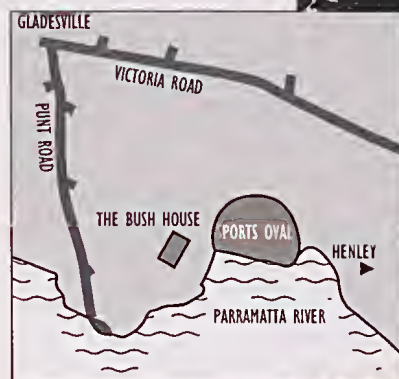
The 'Draft Conservation Analysis and Guidelines for the Gladesville Hospital, South Campus' is in the hands of the Heritage Council and the NSW Health Department and the site awaits its fate. Naturally, the significance of the Bush House and the Gladesville Campus is recognised in the draft guidelines. And if the site gets immediate attention, it will survive.⁶

But much more horticultural research is needed to re-discover and re-site this unique building in its original garden setting. This could be an impossible goal. Yet, looking at this building and the scale of Manning's Gladesville Hospital gardens, one gets the feeling that for Australian garden historians, there is something very important here.

NOTES

- 1 'Gladesville Hospital, Southern Campus. Draft Conservation Analysis and Guidelines.' Hughes Trueman and Ludlow (1994) for the NSW Health Department.
- 2 Mitchell Library. Map Z MZ 811. 1422/1841/1. Cited in Hughes Trueman and Ludlow 1994. op. cit. p.19.
- 3 *Plan of Re-survey of Asylum Reserve. Gladesville. 1885.* ibid. p.26.
- 4 Public Works Department MH3/C3 198. ibid. p.32.
- 5 Untitled draft historic study of the Gladesville Hospital site. Sue Rosen P/L (B. Johnson and S. Rosen). ibid. pps.73-74.
- 6 The campus is ideally placed for adaptive re-use for a 2000 Olympics site or related purpose. The water transport connections with Homebush are in place.

The Bush House. ca. 1870. The structure is constructed in brick. The vermiculated pilasters on the corners and bordering the windows are made from rendered clinkers. The gothic-windowed gable once had rendered dentils under the eaves.



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THE BOOK ON TOUR: A GRAPHIC INSIGHT TOURING EXHIBITION 21 JULY 1995 - 28 FEBRUARY 1997

This literary exhibition has been drawn together by Curator, Susan Lewis to show how a book is written and illustrated. Susan has selected over thirty of Australia's best loved writers and illustrators of children's books to exhibit and tour country Australia for the next two years. The exhibition is designed to encourage interest in creative writing and illustrating by looking at original works of art, working drafts and finished manuscripts alongside biographical information.

- Mornington Peninsula Arts Centre 15 September - 5 November 1995
- Tasmanian Museum and Arts Gallery, Hobart 17 November 1995 - 7 January 1996

The exhibition will tour throughout regional Victoria and NSW until February 1997. Enquiries: Waverley City Gallery (03) 956 216 09.

WOMBAT PARK

The private garden of one of Victoria's most historic gardens, Wombat Park at Daylesford, will be open for viewing on Sunday 5 November 1995 from 10am to 4.30pm. This is the first time the garden has been open in the spring for many years. Hundreds of naturalised bulbs will be in bloom under the canopy of rare mature deciduous trees and conifers. The rhododendrons, 100 year old camellias and large variety of spring flowering shrubs and trees will also be in bloom.

Contained within the garden are trees that have been registered on the State Significant Tree Register as they are the best examples of rare species in cultivation in Victoria. Miffy Gilbert, whose thesis formed the basis for her article in the May/June 1995 issue (front cover photo of historic gates and elm driveway), will be conducting guided tours along with head gardener, Stewart Henderson. Wombat Park is on the outskirts of Daylesford on the Midlands Highway towards Castlemaine.

ROYAL BOTANIC GARDENS SPRING FESTIVAL SYDNEY, NSW 7 - 10 SEPTEMBER 1995

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HISTORIC GARDEN TOURS

VICTORIA, OCTOBER - NOVEMBER 1995

Historic gardens are the theme of many of Christine Reid's spring tours in Victoria. A one day tour to the Bellarine Peninsula on Thursday 26 October includes Claremont garden in Newtown, owned by one family for nearly 100 years. There is also a private tour to Wombat Park and other Daylesford gardens on Thursday 2 November. The best of the Castlemaine Goldfields Festival gardens will be featured on Monday 6 November and a visit to Susan Irvine's garden in full bloom on Thursday November 23. Christine Reid is gardening columnist with *Australian Country Style* and a past co-ordinator of the Victoria branch of Australia's Open Garden Scheme. Enquiries: ph/fax (03) 815 1416.

SUTTON FOREST

by SALLY DARLING



GOVERNORS OF NSW WHO WERE IN RESIDENCE AT HILLVIEW

- 1883 Lord Augustus William Frederick Spencer Loftus, P.C., G.C.B.
- 1885 Baron Carrington (Charles Robert Wynne-Carrington) P.C., G.C.M.G.
- 1891 Earl of Jersey (Victor Albert George Child Villiers) P.C., G.C.M.G.
- 1893 Sir Robert William Duff, P.C., G.C.M.G.
- 1895 Viscount Hampden (Henry Robert Brand) G.C.M.G.
- 1899 Earl Beauchamp (William Lygon)
- 1902 Admiral Sir Harry Holdsworth Rawson, K.C.B.
- 1909 Baron Chelmsford (Frederich John Napier Thesiger) G.C.M.G.
- 1913 Sir Gerald Strickland, K.C.M.G.
- 1918 Sir Walter Edward Davidson, K.C.M.G.
- 1924 Admiral Sir Dudley Rawson Stratford de Chair, K.C.B., M.V.O.
- 1930 Air Vice-Marshall Sir Phillip Woolcott Game, C.B.E., K.C.B., D.S.O.
- 1935 Brigadier-General the Hon. Sir Alexander Gore Arkwright Hore Ruthven, V.C., G.C.M.G., C.B., D.S.O.
- 1936 Admiral Sir David Murray Anderson, K.C.B., K.C.M.G., M.V.O.
- 1937 Baron Wakehurst (Capt. the Right Hon. John de Vere Loder), K.C.M.G.
- 1946 General Sir John Northcott, K.C.M.G., K.C.V.O., C.B., K. St. J.

Hillview stands on a knoll three miles south of Moss Vale on the road from Sydney to Goulburn – the Old South Road. The area, known as the County of Argyle was first discovered by white man in 1798 by a party of three, Wilson, Price and Roe searching for grazing lands. In 1815 herds of cattle belonging to Lt. John Oxley (Surveyor General), Moore and others were known to be grazing the area. In 1819 Governor Macquarie commissioned Dr Charles Throsby to survey a route for a road to the area where Moss Vale and Sutton Forest now stand. Six settlers who accompanied Throsby were invited to take up land, one of which was Charles Wright, a constable of Parramatta who took up 60 acres. Wright had a wife, four children, a horse, a cart, a cow, and grew fruit and vegetables. He was known for his conviviality and his cheeses! His grant was

Family photo on the front lawn of Hillview, January 1945. From right to left are Lord Wakehurst, Miss Timms, Christopher Loder, Lady Wakehurst, Robert Loder, Peter Lubbeck (Lady Wakehurst's brother), Henrietta Loder and David Loder.

dated 9 July 1822 and forms part of the present Hillview. The adjacent grants now forming Hillview were to Benjamin Crew, also 60 acres, and to John Larkham. Benjamin Crew on sold to John Morris.

Richard Pemberton Richardson was born in Liverpool England in 1827. In 1850, aged 23, he sailed to Australia, joining Mort & Company, Auctioneers and Woolbrokers. In 1857 he left Mort & Co. to set up on his own. In 1860 he was joined by Edward Thomas James Wrench, thus forming the partnership of Richardson and Wrench, Estate Agents. In August 1855 Richardson married Violet Alston of Woodside (where Tudor House School now stands) at All Saints Church of England, Sutton Forest. They lived in Sydney but in 1866 Richardson acquired Benjamin Crew's 60 acres and later bought Wright's and Larkham's acres. He called the property 'Prospect'. The house was built between 1872 and 1875 from stone quarried on the property, two stories with detached stables, the stonework may have been done by James Linklater and the timberwork by William Barnsley, both local tradesman. With the coming of the railway in 1867 the Southern Highlands, with its healthy climate, became a popular holiday resort, and people from the city built fine country residences.

For some time the Government had been looking for a suitable country property to become the summer residence of the Governors of NSW, who had expressed the need to get away from the cares of office and Sydney's heat and humidity.

ty. Another benefit cited was the capacity of the property to provide kitchen gardens, an orchard and a dairy to provide food for Government House in Sydney. In 1881 the Henry Parkes Government started negotiations to purchase 'Prospect' from William Pemberton Richardson, having



voted the expenditure of £7,063 7s 9d. Consequently the sale was made on 1 February 1882 and the property renamed 'Hillview'. The description of the estate in the *Illustrated Sydney News* of 8 April 1882 is as follows;

A fine estate of 143 acres, near Moss Vale, was purchased for the purpose (Governors Residence) together with a mansion which, when the intended alterations are complete, will form a most commodious and comfortable country house of the Vice Regal Party. The residence will be called 'Hillview', a most appropriate title, commanding as it does splendid views of the surrounding country. The grounds immediately surrounding the mansion are beautifully laid out, but are to be rendered still more attractive by the planting of additional trees and shrubs, under the superintendence of Mr Charles Moore, of the Botanic Gardens.

J.A. Froude in his *Oceania* 1885 Chapter 12 wrote:

The house has been lately purchased by the colony for the Governor's use. It is small, considering the dignity of its destination, and is unfurnished within and without. Like all other country places in Australia it is well protected by plantations. Pines and fruit trees grow with great rapidity, and when an Australian means to build a house, his first step is to sow acorns and fir-cones. To those who were fond of riding, the situation of Moss Vale was perfect, as the green turf stretched out into infinity.

Charles Moore was the first Director of the Royal Botanic Gardens, Sydney, from 1848 to 1896. He was involved in many public projects including the grounds of Government House, Admiralty House, Garden Island, Sydney University and various gaols, courthouses and gardens of railway sta-

tions. Apart from the reference to Moore in the *Sydney Illustrated News* article there is no firm evidence of Moore's involvement in Hillview. Inquiries to the Royal Botanic Garden's library/archives and the State Library have failed to find any further reference, but it would be reasonable to

suggest that the arrangement of annual and perennial gardens in the radial shapes (known generally as the rose gardens), the plantings of pampas grass and supplementary tree planting was the result of Moore's involvement. The rose garden in particular is an example of typical high Victorian landscape design and could be seen as a suitable element in the garden of the State Governor's country residence.

Following the purchase, the Colonial Architect James Barnet, on instructions from the Minister for Public Works, proposed plans for additions to the house in a letter dated 12 April 1882, to make it suit-

able for a Vice-Regal residence. The main period of extensions appears to have been from 1884/85 and 1893/94. It was during this period that the Government acquired two lots of land on the road frontage from the Church of England and the gatehouse was built, approximately 1885, on the western side of the entrance. Visitors to Hillview had to first present their credentials to the guard at the gate. Further up the drive a summer house was located approximately opposite where the entrance to the front of the house is today. In 1892 the Earl of Jersey had the present drive constructed (¾ mile or 1.2km), with handsome iron gates at the entrance bearing Queen Victoria's cypher mounted with a crown. He also planted the drive with 'long growing pines'. The garden was three acres of sloping lawns surrounded by a white picket fence. Through the description of the garden at the time of the government purchase, the probable involvement of Moore and the photographic evidence, it is reasonable to assume that in the period up to World War I, the garden epitomised the current garden style of the time with flower beds, tree planting in lawn and other typical details including terracotta tiled edging, gravel paths and mass perennial and annual plantings. A hedge was probably planted around the turn of the century along the south-western edge of the garden. This hedge, designed to protect the garden from the cold south-westerlies of winter probably replaced and supplemented a number of pine trees to the south-western section of the garden. The orchard was probably moved from the north-east section of the property in the early part of the twentieth century to its present location on the north-west side with supplementary planting of pines and other trees to protect the fruit bearing trees from the winter winds.

The garden was probably at its peak around the turn of the century, this period appears to be one of the few occasions that an overall design was implemented. The garden was to a certain extent the preserve of the garden staff with the Governors, whose terms of office were typically three to four years, using the residence at their discretion, and generally for short periods during the summer months. This situation continued until Lord Wakehurst, whose term as State Governor was extended through the circumstances of World War II, instigated a number of changes.

Below the house to the north-east a cricket ground had been formed, the Governor's team versus the locals, or the visitors, for games at weekends. Local schoolboy Don Bradman, aged 16, played for the Hillview cricket XI in 1924. The cricket ground was in constant use and became the home ground for the Sutton Forest Club which maintains the grounds and pitch to this day. During Sir John Northcott's time this area was also used for gymkhanas, police horses being brought from Sydney to compete against the local riders. At the District Shows there were always vegetable competitions, Hillview entered, as they had a large and varied vegetable garden, but although their vegies were not always the largest or the best the Governor was always awarded first prize, a decision which upset the local growers whose entries were far superior! In addition to the vegetable garden there was a cut-flower garden, a daily supply of which were sent to Sydney to fill the vases at Government House. During World War I, many garden parties and fetes were held in the grounds to raise funds for the Red Cross and the war effort.

Lord Wakehurst, State Governor from 1937 to 1946 spent considerable time at Hillview with his family and took an active role in the re-organisation of the garden. The most significant change was the extension of the driveway terminated by an irregular shaped 'carriage loop' into the northern section of the garden. This driveway changed the focus of the entry to the house, providing a direct vehicular route to the front door. This drive has a set of gates and pillars adjacent to the main drive, built in typical style of the early 1940s. The drive appears to be designed for guests and visiting dignitaries. Lady Wakehurst did not like the gatehouse nor the avenue of pines planted in 1892. She had both removed in 1938 replanting the drive with elms. She immensely increased the planting in the garden, especially of European and deciduous trees. The formal windbreak of *Pinus radiata* by the tennis court was planted, supplementing the existing planting along the

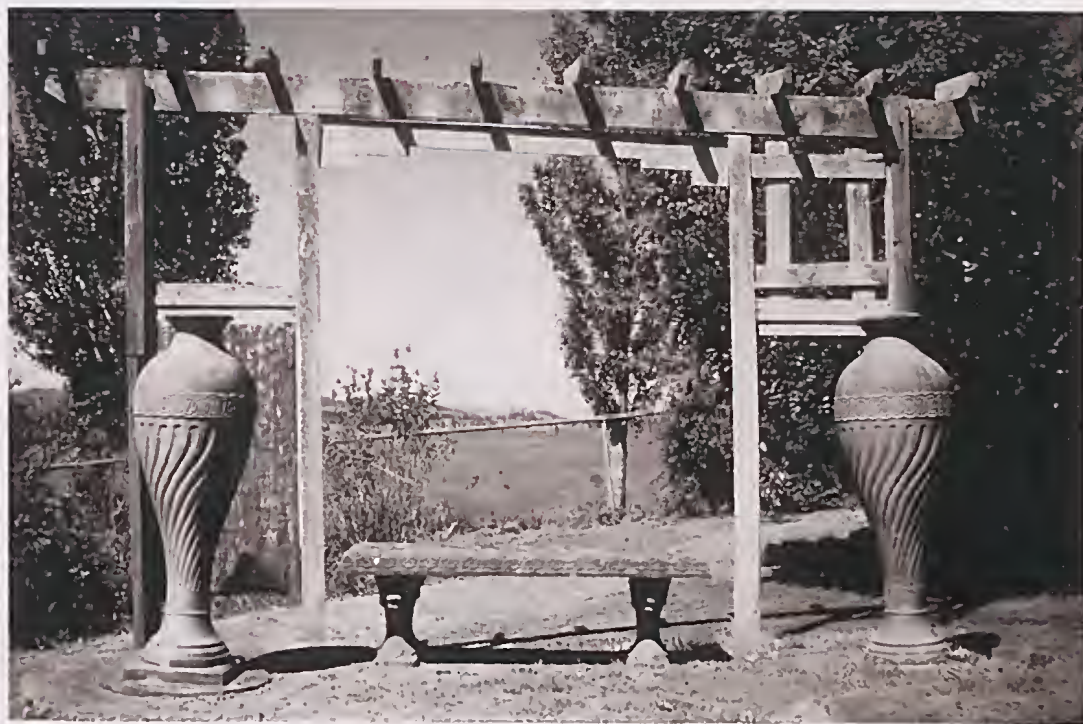
western ridge. In the garden, the established plantings of trees, especially the conifers were concentrated to the northern edge. A typical element of the gardens of the Southern Highlands, was the established cypress hedges, which provided protection from the cold south-westerly winds of winter. The house and garden, located on top of a hill was (and still is) very exposed to the prevailing seasonal winds.

After all the additions the house was six times its original size. From 1900 to World War II Hillview could accommodate up to 50 people and a staff of 35 including butlers, cooks, secretaries, ladies in waiting, aides and gardeners.

In the time of Lt. General Sir John Northcott (1950s) the garden was not further developed. It can best be described in the post-World War II period as a comfortable country garden with no particular distinguishing characteristics except for gracious mature trees. Flower beds were concentrated around the house and together with the rose garden were its main features. The orchard had not been well maintained.

In 1957, following the Governorship of Sir John Northcott, the Government decided to sell Hillview. This decision has been attributed to the high cost of maintenance, £9,000 per year, and the brief periods of occupancy. The property was put to auction on 22 April 1958 with a reserve price of £35,000. The only item on the site not included in the sale was the Vice-Regal entrance gates which were removed and given to All Saints Church of England Sutton Forest. They were opened on 25 January 1959 by Sir John Northcott. And so ended the Vice Regal era at Hillview.

Edwin Klein, born near Parkes NSW in 1901, and brought up on a small farm, had made his money as a



builder and land developer around Shellharbour on the NSW south coast. He paid the £35,000 asking price for Hillview in 1958 with the intention of 'creating a peaceful retreat for retired senior citizens'. The retirement home was opened in September 1968 but was not a success. Mr Klein never lived in the main house, preferring the small aide's wing. He was a

Klein wanted to develop 'a garden of the mind for beauty, performance and perception'

well-read and largely self-taught scholar and philosopher who thought that man's greatest assets were knowledge and wisdom but that intellectual/spiritual development of mankind had not kept pace with the scientific or technological advancement resulting in human discord. He longed for improved human relations on an international scale. It is believed that his obsession with these ideas and concept of 'cultural minds wisely balanced in thought and action' was the principal reason for his creative endeavours in the gardens at Hillview. He wanted to develop 'a garden of the mind for beauty, performance and perception'.

In instigating these ideas, Klein set about 'improving' the garden. He decided the grounds should be completely re-landscaped – all the unsightly fences were removed and replaced with a single skin of flat stones standing on their edges. He hardly altered the existing Vice-Regal garden, although he did remove 160 trees and shrubs which he considered to be insignificant, including a beautiful cypress hedge on the north-west side of the house. He furiously underplanted all that remained with camellias, azaleas, rhododendrons and oleanders and set out to create his 'show garden' with rose beds and huge displays of dahlias – 500 varieties in every conceivable colour shape and size 'new types being raised from the gardener's own seed'. He extended the garden from 3½ to 7 acres to allow for his dream, 'a place for contemplation and the getting of wisdom'. The design and imagery used in the garden is based on this philosophy, to create spaces and symbols for shelter, repose and to nourish the mind. Epitomised by his building of the circular 'Treasury of Wisdom' and 'The Haven'. Other structures include two stone archways on the entrance drive, observation/viewing platforms, contemplative pool and fish pond, brick and timber pergolas, concrete urns, low brick and stone walls, rockeries, steps and terraces all linked by concrete paths with a crazy-paving motif. A number of small garden sculptures are located throughout the garden including a sculpture of Pan and various urns and ornaments providing an element of contemplation.

He tilled the seven acres of garden almost entirely by himself, moving the soil, mulch, plants and implements in the boot of his car! He gardened at any time in a 24 hour period, by lamp at night. The neighbours always knew which part of the garden was being worked by following the movement of the lamp! Mr Klein did not believe in watering a garden, 'survival of the fittest' he said. The present water supply is joined to the local town system but the pipes around the garden are 1940s vintage and water pressure generally low. The system has a restricted life span, and taps do not reach



all areas of the garden. A new irrigation system is desirable but care should be taken with sudden watering so as not to upset the ecology of the garden.

On 9 July 1985 Mr Klein gifted Hillview back to the NSW Government and today it is administered by the NSW Department of Urban Affairs and Planning.

The garden is showing the ten years of neglect. All of Mr Klein's garden structures were characterised by a very economical use of materials, some of his timber pergolas were constructed from recycled fence posts, the brick structures were single brick-on-edge technique and the stone buildings and walls were a single skin of flat stones standing on their edges fixed together with a minimal use of cement! Consequently the condition of the structures is very poor and require reinforcement or removal. Restoration of the garden will include clearing of overgrown areas, moving of underplantings to more suitable areas, improving and mulching the soil and replanting appropriate to specific areas i.e. the Vice-Regal area and Klein's area.

So what does the future hold? The Government has the property advertised for long-term lease but the house needs at least \$1 million to bring it up to a reasonable standard. Some \$600,000 has already been spent on the upkeep of the property following previous years of neglect. The house has been re-roofed and guttered to stop water damage, partly rewired and sprinklers installed for fire protection. The manservants' quarters have been stabilised. Various additions over the years

Photo. by Taylor Bros., Moss Vale, N.S.W.



Vice-Regal Residence, Hill View, Moss Vale, N.S.W.



Entrance Gates, Governor's Residence, Sullon Forest.

and the antiquated plumbing, wiring and kitchen area are from a bygone era! Future budgets will not stretch to further capital works, allowance will only be made for basic maintenance of the house and grounds. Fortunately the resident caretaker, Vic Tatt and his wife Helen who went to Hillview in 1987 and cared for Edwin Klein for his last three years have stayed on and cared for the property. They live in the cottage, originally the stableman's quarters, 1898, behind the main homestead. Throughout the estate the lawns are mowed, paths raked and house kept spotlessly clean.

The Australian Garden History Society (Southern Highlands branch) decided in 1993 to make the conservation of the Hillview garden their main project. Their concern being that without a proper conservation and management plan any future tenant or owner could cut down trees or alter this historic garden which dates back to the mid nineteenth century. To this end a meeting was held with the NSW Department of Urban Affairs and Planning at Hillview in February 1994. We found the Government most sympathetic and co-operative to our concerns and since that meeting a Conservation and Management Plan was completed in November 1994. All trees, shrubs and plants have been recorded and assessed. Twice yearly Open Days have been arranged when the Australian Garden History Society opens the garden to the public in April and October. It is now possible to hold Hands-On days and other activities in the garden.

There is much to be done, but first things first! Boundary

fencing has been completed so the property can again become a working farm and stock kept out of the garden. A major hawthorn and Scottish broom infestation has been removed from the paddocks and the task of restoring the actual garden can now begin, but where to start? The Government does not have a budget for the property other than basic maintenance. Many of Mr Klein's structures have deteriorated, they will be archivally recorded and then demolished. The NSW Government and the Australian Garden History Society Committee agree that Mr Klein's 26 years of ownership and garden philosophy should be recognised and therefore the eastern side of the garden will be retained as he built and planted it. This includes strengthening of the observation platforms, the retention of his contemplative pool, seats, pergola etc, his plantings in this area will be pruned, cleared and tidied up, paths and steps made safe. The rest of the garden will be restored as it was in its Vice-Regal days. The Department is considering the appointment of a landscape supervisor to be responsible for the ongoing supervision and maintenance of the garden.

Apart from holding twice-yearly open days at Hillview the Southern Highland Committee of the AGHS has yet to decide what their main project within the garden will be, where to turn their energies and where to spend the money raised. Should it be replacing the iron entrance gates? The removal of the elms in the main driveway and replacing with a more suitable avenue of trees? Should it be replanting the hedge and area of garden to the north-west of the house? The replanting of the rose gardens? What an exciting and challenging choice. The Australian Garden History Society will be busy for many years to come and with the support, both financially and with volunteer help from the AGHS members and the local community, we have much to restore and to preserve for future generations.

ACKNOWLEDGMENTS:

My grateful thanks to the N.S.W. Department of Urban Affairs and Planning for allowing me access to their Conservation Plan for Hillview, August 1989, compiled by Paul Davies, Partridge and Davies, Architects and to the *Conservation and Management Plan for the Garden at Hillview*, November 1994, compiled by D.M. Taylor, Landscape Architects Pty Ltd in association with Rod Howard Heritage Conservation Pty Ltd, and the use of various photographs associated with these plans.

Also thank you to Berrima District Historical Society's information about Hillview.

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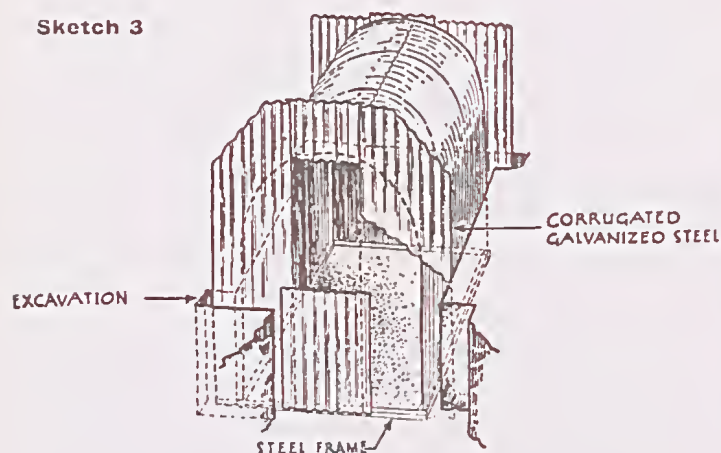
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Sketch 3



AUSTRALIA REMEMBERS – AIR RAID PRECAUTIONS

by RICHARD AITKEN

The Database on Australian Gardens and Horticulture is currently indexing and abstracting information from ephemeral pamphlets and booklets. These range from nursery catalogues and advertising brochures to instructional booklets. With the commemoration of the 50th anniversary of the end of World War II - and the Australia Remembers programme - well fixed in our minds, we offer a glimpse of the effect of the war on parks and gardens in Australia.

By 1941, the threat to Australia had reached such proportions that the government deemed it advisable to issue instructions on the construction of shelters in the event of air raids. Their construction ranged from simple above-ground structures to elaborate underground bunkers. Suburban backyards across Australia were soon transformed as part of air raid measures, and public parks – such as the Domain in Melbourne and Sydney's Hyde Park – were utilised for large shelters catering for nearby office workers.

As the decades have passed, air raid shelters have moved into the category of threatened species. The example at Calthorpe's House museum in Canberra has recently been reconstructed and offers a glimpse of wartime life on the home front.

BEAUTIFUL AIR RAID SHELTERS

*from an anonymous article published
in The Australian Garden Lover, 1942*

Necessity is the 'Mother of Invention', and in spite of dry weather, numbers of Sydneysiders have already covered their underground shelters with nasturtiums and other quick-growing plants that grow successfully from seeds sown in fine soil three or four inches deep, covering the untidy earth usually seen on top of such structures. Not only does the foliage cover the new-looking earth quickly, and give complete camouflage from the air, but the colourful flowers further improve the appearance of these necessary evils, and help to brighten and cheer us at a time we need it most.

Let us hope we may never be driven to use the shelters; meanwhile, we should do all we can to prevent their unadorned ugliness being a constant reminder of the perilous times through which we are passing.

Other bright, quick-growing varieties suitable for the purpose are *Ageratum*, mauve blue; *Alyssum*, lilac or snow white; *Linaria*, a large range of brilliant colours; *English Marigold*, orange or gold; *Lobelia*, blue; and semi-dwarf *Snap-dragons* in varied colours.

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WINTER SEMINAR REPORT

THE LANDSCAPE AS A GARDEN

by JULIET RAMSAY

The challenging theme 'the landscape as a garden' was chosen for the 1995 winter seminar of the Monaro/Riverina Branch of the AGHS and the southern coastal area of NSW provided the setting. The venue for the talks was Central Tilba, a village perched on the steep foothill slopes of the mountain Gulaga also known as Mount Dromedary. The aim of this particular theme was to draw us beyond the garden fence to look at gardens in the context of their surrounding landscape, how landscape settings influences gardens and how gardens can affect the landscape – exploring the links of ideals, myth and reality.

Ken Taylor of the University of Canberra presented the keynote address introducing the array of philosophical interpretations of the idealised landscape such as the picturesque, the arcadian and the sublime. A further understanding of the ambiguous nature of landscapes was also mentioned, being that landscapes are concepts of memory and meaning – not about what one sees but what one feels. His talk was illustrated with different interpretations of the Australian landscape in art, including the works of Lycett, Glover and Streeton. In linking the landscape to gardens Ken explained how gardens are images of the landscape as abstractions of nature.

One point frequently referred to in the keynote address was the feminine gender of the landscape. This idea was indeed strengthened by the Tilba landscape as Gulaga has been recognised for thousands of years as feminine and the following speakers, local historians Laurelle Pacey and Norm Hoyer (authors of the book *Tilba Times* 1995) commenced their talk by explaining the birth of Gulaga (Mount Dromedary) 95 million years ago. Laurelle and Norm provided the human story of the landscape from the birth of the mountain, the legends that surround her, her richly fertile soils, the European settlement, the clearing of the forests, the dairy industry, the cheese factories the creation of Central Tilba and Tilba Tilba, the mining on the mountain and the changing economy. They gave us a vivid picture of the local gardens from historic times illustrating their talk with excerpts from old letters with fascinating details of the mining home gardens on the mountain, and Matilda Bate's description of the Tilba Creek near her home – as a beautiful garden. They further tantalised participants by describing the size of the fruit trees in the district and told us about the local shaddock tree that still provides the district with marmalade as it has done for over 100 years.

A different perspective on gardens in the landscape was provided by Francine Gilfedder, a landscape architect who has studied the invasive habits of garden plants in the World Heritage Area of Tasmania. She explained the dilemma



LEFT: Fiono and Peter Chopmon in the foxglove spires garden with Doug Maffot and lecturer Ian Telford.

RIGHT: Mrs Goy Stanton, mother Mrs Joseph and friend Sally Sweetopple at Kameruka during the winter seminar.

facing land managers, when plants in remnant gardens, now important as the only visible remnants of past settlement and the associated phase of history, often have potential to be invasive weeds in the precious native landscapes. This problem is exacerbated now as rare native plant habitats are diminishing. Francine explained the criteria developed for this study for assessing the cultural significance of plants along with their invasive potential. Apart from the well known weeds like blackberries, one problem plant is the pretty foxglove, a wily creature, fond of the feral lifestyle and a menace in the cool wet areas of Tasmania.

Our final talk was by Ian Telford, a botanist at the Australian National Botanic Garden, who spoke about his personal experience in restoring a garden called Invergowrie near Armidale. Ian outlined the history of the development of the garden and the links of the garden changes with new family members. He illustrated his talk with plans, current slides and old photographs, explaining the rationale behind the decisions for the garden's redevelopment. A considerable piece of historic documentation was the early Moffat rose list prepared for the family and Ian has been able to locate all the species in that list and incorporate them into the new garden works.

With only four speakers the topics managed to cover a scope from the broad philosophical and idealised landscape interpretation, through the history of the Tilba landscape, modern day land management issues to the everyday practical reality of achievable garden restoration. The Tilba landscape, Central Tilba, and Tilba Tilba are a rich resource for the garden-landscape experience. The omnipresence of Gulaga is ever dominant while Najanuga (Little Dromedary) is the vista feature of both villages. Gardens are modest but nonetheless interesting. In central Tilba the local CWA have created a small garden in an area which still boasts a large historic rose near the ABC Cheese factory as a town amenity. The many cottage gardens in the village add charm but the historian Norm

Hoyer reminded us that – *once the gardens were large, in the backyards and full of useful plants, now they are small in the front yards and full of useless plants.* Cemeteries are also gardens and Tilba Cemetery, some distance from the village, is a feature not to be missed. Containing the graves of folk important in local history it occupies a dramatic site overlooking the sea with Gulaga as the towering backdrop.

At Tilba Tilba, seminar participants visited the garden of 'Foxglove Spires' a comparatively new garden surrounding the historic home known as Hazeldene and its two magnificent old Norfolk Pines (*Araucaria heterophylla*). 'Foxglove Spires' is an introspective garden and a plantsman's delight, with fantasy features and an endless array of plants, some in colour groupings. It is indeed luxurious and the size and quantity of the citrus fruit made the Monaro plain dwellers quite envious. 'Mountain View' garden, also at Tilba Tilba, is historic with the remains of a simple formal structure. The long axis of the house faces Gulaga while the drive and axis of the front garden are aligned to Najanuga. Old bunya bunyas (*Araucaria bidwillii*) enframe the gate, a row of cabbage tree palms (*Livistonia australis*) border the drive and a huge old brush box (*Tristania conferta*) dominates the front garden.

The seminar weekend finished in the southern corner of the Bega Valley at Kameruka Estate...Now an estate of 93,000 acres, it was in the 1830s a property of 400,000 acres. The estate is a cultural landscape set across a cluster of small hills and enjoying a periphery of mountain ranges. The estate set out in nineteenth century by cultured individuals encompasses many of the idealised features of the arcadian landscape mentioned by Professor Taylor in the keynote address with the large exotic and native trees dotted across the parkland landscape. The estate at one time had a population of 1,000 and retains the array of nineteenth century features such as the homestead, the village, the clocktower, the lake and lakeside plantings, the sports field, and the Holy Trinity Church (designed by Edmund Blacket). The history of the estate was explained by the owner, Frank Foster who traced the story of overly ambitious efforts of the first owners, through the mid-nineteenth century development by the Tooth family who established the estate along the model of an English rural agricultural estate and introduced the flourishing cheese industry of the 1880s. The tragedy of the World War I left the estate bereft of its male inheritors but family ownership continued through the female line – the Fosters. Cheese is no longer made at the estate and the economy of the Kameruka has been rationalised to dairy, sheep and beef but the Kameruka Jersey stud of a century year-old blood line still wins major trophies in the show ring.

The evening dinner was great fun with fantastic food provided by the local groups. The poetry reading demonstrated the creativeness of the group and prizes were given for the most outrageous limerick, the most originally humorous poem and for the most appropriate new latin name for *Dracumulus vulgaris*, dispelling misconceptions about members being a conservative lot. For the fifty folk and a dog called Nina who attended the seminar, it was a delightful, educative and enriching experience, added to by the warmth and interest of the local residents.

TURKEITH GARDEN

THE ARTICLE on Turkeith garden by Janet Gordon in the last issue has prompted interest from people wanting to visit this Victorian garden. Turkeith is one of a group of Geelong-region gardens open to groups of five or more by appointment. Tour coaches are welcome by appointment also. Talks and tours can be given to groups if booked in advance. Details of the gardens are provided in a small booklet *Historic and Country Gardens of the Geelong Region* that can be obtained from Janet Gordon, ph (052) 889 224, or Zoe Monotti, ph (052) 434 096. Accommodation is also available.

DESIGNS ON THE CONSERVATION PLAN FORUM SYDNEY UNIVERSITY, 23 JUNE 1995

IN JUNE KAREN OLSEN was sponsored by the AGHS Victorian Branch to attend the 'Designs on the Conservation Plan' forum at Sydney University. The aim of the forum was to review Australian conservation practice in recent years and to consider the potential for change in cultural heritage management.

The program took the form of three sessions and covered the topics 'Issues', 'Policies' and 'Implementation'. Representatives from all aspects of the conservation field spoke at each session. These speakers ranged from heritage practitioners, project managers and clients, to government representatives, policy makers and educators.

For historic gardens and landscapes, two important messages were reiterated throughout the day. The first, is that there is great opportunity for new and creative conservation management, which can be applied directly to gardens and landscapes. The second message is that there is a serious need to know what heritage conservation is and how it can contribute to the proper care of our heritage assets.

The forum will be valuable specifically for the Victorian branch in providing points of discussion to contribute to our future direction. For those interested in more detailed notes from the forum, copies can be obtained from the AGHS office.

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THANKS TO Helen Page, Georgina Whitehead, Diana Ellerton, Joan Reid, Ashley Russell, Diane Nicholas, Pam Jellie, Rosemary Manion, John Joyce.

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BRANCH NEWS

NATIONAL

National Management Committee

- Friday 20 to Monday 23 October
1995 National Conference in Sydney. **ENQUIRIES** National Office (03) 650 5043 or 1800 678 446 (toll free). **BOOKINGS** close 20 September, 1995.
- Tuesday 24 to Thursday 26 October
Post-Conference Tour of historic gardens at Mt Wilson, Mt Victoria, Molong and Bathurst **COST** \$450 **ENQUIRIES** (03) 9650 5043.

NSW AND ACT

ACT, Monaro and Riverina Branch

- Saturday 9 and Sunday 10 September
'A Weekend in the Country' visiting Saturday – Yabtree and Burnbank; Sunday – Mt Annan and Woomargama Station **COST** \$50 weekend/\$28 day (members), \$60 weekend/\$35 day (non-members), including lunches, teas and garden entries **ENQUIRIES** (064) 535578 **BOOKINGS** close 30 August. Send cheque made to AGHS to: AGHS Country Weekend, GPO Box 1630, Canberra, ACT 2601. Send self-addressed stamped envelope for detailed map, list of accommodation and entry ticket.
- Friday 10 November
Ainslie Amble – a twilight walk around some gardens in this early Canberra suburb. Meet 5pm Corrobee Park, Ainslie, ACT.

Southern Highlands Branch

- Sunday 3 September
Hands-on day at Hillview 10am - 4pm **VENUE** Hillview, Illawarra Highway, Sutton Forest **COST** Members \$10, non-members \$15. Morning Tea will be provided – BYO picnic lunch. Some of the very best tradesmen, craftsmen and horticulturists of Southern NSW, who contribute to the creation and enhancement of beautiful gardens have been invited to demonstrate and share their practical skills. Many facets of garden construction and maintenance will be demonstrated including pruning of trees, shrubs and roses, division of perennials, laying and repair of stonework, use of organic fertiliser, composting, control of garden pests and diseases and garden edge construction. Observe and be instructed by some of Australia's most experienced stonemasons, tree surgeons, irrigation contractors and horticulturists **ENQUIRIES** Jim Hoskins (048) 22 1940, Trish Goodman (048) 68 3581, Ann Sennett 26 (048) 78 9146.
- Sunday 29 October
Open day at 'Hillview', former country residence of the NSW Governors **VENUE** 'Hillview' Illawarra Highway, Sutton Forest **TIME** 10am-4pm **COST** \$4.00 **ENQUIRIES** Trish Goodman (048) 683 581
- Sunday 26 November
Lunch and Garden Visits: Morning viewing at the fascinating garden of plantsman, Pat Bowley at Wildes Meadow followed by a delicious lunch at Milton Park, Bowral with a talk by Pat Bowley entitled 'The Making of a New Garden' and a walk around the established gardens at Milton Park **VENUE** Wildes Meadow and Milton Park, NSW **ENQUIRIES** Sally Darling (048) 86 4417 and Kate Gay (048) 36 2122.

VICTORIA

Victorian Branch

- Saturday 7 October and Sunday 8 October
'Garden Photography Workshop', Royal Botanic Gardens, Melbourne. Numbers limited. More details: National office 9650 5043.
- Wednesday 1 November
'Garden Landscape Photography Course No. 3'. Seven week course. More details National office 9650 5043.
- Friday 10 November
Caloola, Tour of the grounds of Victoria University – Sunbury Campus (former Caloola Training Centre) with Nigel Lewis and Richard Aitken **TIME** 6pm **COST** Members free, guests \$5.00 **BYO**

picnic BBQ **VENUE** Golf Course Drive (via The Avenue) Sunbury. Melway 113, B12, park opposite the Administration Centre **ENQUIRIES** National Office (03) 9650 5043.

- Monday 4 December
Christmas party/picnic BYO **VENUE** Williamstown Botanic Gardens (Melway 56 C10) **TIME** 6pm followed by talks on Lord Howe Island, Gardens of Europe and other places at 8pm at the Williamstown Croquet Club, Victoria Street (Melway 56 A8) **COST** Members free, Guests \$5.00.
- Thursday 22 February 1996
Guided Tour of Maranoa Gardens with the gardens curator. This early garden of Australian plants commenced in 1926, and contains a rich collection of plants and habitats **TIME** 6pm **COST** Members \$4.00 guests \$7.00 **VENUE** Maranoa Gardens. Car park at end of Parring Street, Balwyn (Melway 46 G7) **ENQUIRIES** National Office: (03) 9650 5043.

SOUTH AUSTRALIA

South Australian Branch

- Tuesday 26 September
Evening lecture: Jane Fergusson from Australia's Open Garden Scheme **TIME** 7.30pm **VENUE** Adelaide Botanic Gardens Lecture Room.
- Friday 1 December
End of year gathering at Bishops Court, North Adelaide.

WESTERN AUSTRALIA

West Australian Branch

- Sunday 24 September
Country Visit – tour of Les Wilson's Jarrahdale garden. Details later.

TASMANIA

Tasmanian Branch

- Sunday 8 October
Northern Garden Day – Relbia and Franklin Village gardens.
- Sunday 19 November
East Coast Garden Day 11am.

SOUTHERN HIGHLANDS BRANCH



ANNUAL GENERAL MEETING of the Southern Highlands Branch of the Society was held at Links House, Bowral on Sunday 30 July at 3pm. 22 members attended and, following the preliminaries, three new committee members were warmly welcomed: John Stowar, Nicholas Bray (pictured), and Charlotte Webb (pictured). Thanks were expressed to retiring committee members, Robin Jeffcoat, Bob and Barbara Reed.

WOMBAT PARK OPEN DAY

Midland Highway, Daylesford, Victoria
Sunday 5 November 10am-5pm

\$5 ENTRY includes guided tour

Enquiries (069) 208 135. Fax (069) 208 135, (054) 764 248

Historic garden with one of Victoria's finest collections of trees.

CALENDAR OF EVENTS



Wisteria floribunda 'Macrobotrys' in the Nooroo garden. See Review of Peter Volder's book on page 11. The wisterias will be in full bloom for the visit of Nooroo and other Mt Wilson gardens during the Post Conference Tour at the end of October.

SEPTEMBER

- SUNDAY 3** 'Hands-on day at Hillview', Sutton Forest, NSW.
SATURDAY 9 - SUNDAY 10 'A Weekend in the Country' visiting Woomargama Station, Yabtree, Mt Annan and Burnbank.
SUNDAY 24 Country garden visit, Western Australia.
TUESDAY 26 Talk by Jane Fergusson on Australia's Open Garden Scheme, Adelaide, SA.

OCTOBER

- SATURDAY 7 AND SUNDAY 8** Garden Photography Workshop, Royal Botanic Gardens, Melbourne, conducted by Elizabeth Brown. Enquiries 9650 5043.
SUNDAY 8 Northern Garden Day, Tasmania.
FRIDAY 20-MONDAY 23 Sixteenth Annual National Conference, Sydney, NSW.
TUESDAY 24-THURSDAY 26 Post-Conference Tour.
SUNDAY 29 Open day at Hillview, Sutton Forest, NSW.

NOVEMBER

- FRIDAY 10** Ainslie Amble, Canberra. A twilight walk around some gardens in this early suburb.
FRIDAY 10 Tour of Caloola (Sunbury Campus of Victoria University) with Nigel Lewis and Richard Aitken. Sunbury, Victoria.
SUNDAY 19 East Coast Garden Day, Tasmania.
SUNDAY 26 Lunch and Garden Visits, Bowral NSW.

DECEMBER

- FRIDAY 1** End of year gathering at Bishops Court, Adelaide.
MONDAY 4 Christmas party/picnic Williamstown Botanic Gardens, Melbourne.



LIMITED PLACES AVAILABLE

POST-CONFERENCE TOUR

OF HISTORIC GARDENS OF MT WILSON,
 BATHURST AND MOLONG

TUESDAY 24 TO THURSDAY 26 OCTOBER, 1995

Visit Yengo, Wyntay, Sefton Hall, Sefton Cottage, Withycombe and Nooroo at Mt Wilson; Bethune (Sorensen garden) and Miss Traills Cottage at Bathurst, Erumbie at Molong and Mt Tomah Botanic Gardens.

Total cost of tour \$450 (single supplement \$65.00)

Enquiries 1800 678 446 (toll free) or phone/fax (03) 9650 5043

BOOKINGS CLOSE 20 SEPTEMBER, 1995